

Rochester Institute of Technology

**RIT Scholar Works**

---

Theses

---

4-21-2021

## The Impulse of Destruction

Chenyue Yang  
cy7702@rit.edu

Follow this and additional works at: <https://scholarworks.rit.edu/theses>

---

### Recommended Citation

Yang, Chenyue, "The Impulse of Destruction" (2021). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact [ritscholarworks@rit.edu](mailto:ritscholarworks@rit.edu).

# RIT

## **The Impulse of Destruction**

by

Chenyue Yang

A Thesis Submitted in Partial Fulfillment of the Requirements for the  
Degree of Master of Fine Arts in Glass

School of American Crafts

College of Art & Design

Rochester Institute of Technology

Rochester, NY

April 21, 2021

## COMMITTEE SIGNATURE PAGE

**Thesis Title:** The Impulse of Destruction

**Student Name:** Chenyue Yang

Thesis Committee Final Approvals

**Chief Advisor:** David Schnuckel

Signature:

Date:

**Associate Advisor:** Suzanne Peck

Signature:

Date:

**Associate Advisor:** Eileen Bushnell

Signature:

Date:

**Administrative Chair:** Glen Hintz

Signature:

Date:

## TABLE OF CONTENTS

Thesis Abstract.....	4
Introduction.....	5
Context.....	6
Evolution.....	11
The Body of Work.....	12
Conclusion.....	22
Illustration & Work Images.....	23
Bibliography .....	35

## THESIS ABSTRACT

Driven by the impulse to destroy, I use glass as a proxy for my own body and identity. Through a series of destructive experiments, provocations, dialogues, and games with materials, this body of work addresses this complex human mechanism of self-destruction by creating empathy with materials.

Based on the introduction of my personal experience and cultural background, this work puts forward my obsession with the paradoxical aspect of human nature. I verify the self-destructive tendency of myself through the study of psychology and historically similar art movements. I discuss, the reflection that the research content brought to my creation. I also combine the actual works to explain the goals and choices in the creative process.

## INTRODUCTION

There is an old saying in China called "Eat bitterly and bitterly, become the one on top of others." From my understanding, enduring suffering and success are equivalent during growth. In my childhood, my parents and teachers always punished me because my test scores were worse than others. At that time, the most commonly used sentence was "The punishment is for your good, you will appreciate it when you grow up." It seems that all the destruction and injury are justified, and I was taught to learn to endure, even enjoy the injury because that is the only way that will lead to success.

As I matured, I began to question the definition of success in society and the meaning of a person taking harm and inflicting harm. Destruction is both painful and pleasant to me, and the action of damage is one of both love and hatred. In this self-confrontation, tremendous pressure is generated in my subconscious. I am attracted to similar strong self-conflicting things like glass and regard the material as an extension of the self. When I was growing up, talking about the painful part of my life seemed to be taboo. I often felt a certain kind of wound fester in my subconscious and became an inseparable part of my personality. Sometimes the power aroused by pain is transformed into a weapon of anger and created damage, sometimes it is transformed into a secret desire for destruction. To me, it is like a dark shadow lurking under the surface of life. I find that when it is not described, I lose control of it. In my work, I try to use glass as an entry point to talk about this side of my character. I think glass can be viewed as a material with a tumultuous personality, and I found the characteristics of glass to be similar to mine. It is contradictory and complicated, it constantly changes its state as the environment temperature changes. It also accumulates tension that is invisible to the naked eye. It is sometimes cold and fragile, sometimes hot and soft, but it is always dangerous and possesses destructive power. For me, the material properties of glass are like mirrors reflecting my perspective on the world, and I choose to focus on the destructive side.

## Context

Sigmund Freud, the founder of psychoanalysis, put forward the concept of the "death drive" in his book *Beyond the Pleasure Principle* (1920). From my understanding, as the opposite of the life instinct (which represents love), the death instinct is often associated with the urge to destroy and self-destruct. Freud explained it as "a strong demand for organic life to restore the early state of things"<sup>1</sup>, "its function is to ensure that the organism follows its own path of death."<sup>2</sup> I was immediately attracted to this concept. The two opposite forces, which represent the constructive instinct of life and the destructive death instinct, collide with each other, and life seeks a delicate balance between this fierce internal conflict. When in a state of equilibrium, the forces that restrict each other's conflicts are not seen. Just like when the glass is annealed, the glass itself does not change under the naked eye, but due to the coefficient of thermal expansion, the glass is subjected to huge tension caused by the contradictory characteristics of cold and heat, and, hardness and softness. I think this tension from internal conflicts is seen when the glass shatters during the annealing process. In my creation and practice, I rarely use the annealing furnace, but let the hot glass become cold and full of cracks at room temperature, as a description of destruction. This is also the source of inspiration for creating the video work "inside". It is a 20 minute video showcase the slow process of me excavate and disassemble a glass sphere. In my work, destruction is a way to draw attention to the suppressed contradictions in life.

Karen Horney (1888-1952), working 30 years after Freud, is one of the pioneers of social psychology. She proposed that the internal conflicts of people are often affected by external social, cultural, and environmental influences. In her book, *Our Inner Conflicts*,

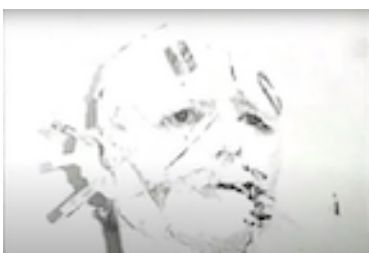
---

<sup>1</sup> Freud, "Beyond pleasure principle", p. 308.

<sup>2</sup> Freud, "Beyond pleasure principle", p. 311.

she argues that sadism is not necessarily related to sex, but rather it has more complex causes and mechanisms. Influenced by different personalities and social environments, sadism tends to take on different forms. Among them, I am most interested in the theory of “inverted sadist.” This theory puts forth the idea that people are afraid of their destructive urges and form a set of defense mechanisms against themselves to deal with them. To avoid exposing their sadistic tendencies, some people will suppress themselves excessively, and eventually have the behavioral characteristics of the abused. In the book, she says, in relation to a patient, “The likelihood is that he was especially hard hit and crushed into submission in childhood. He may have falsified his feelings and, instead of rebelling against the oppressor, turn to loving him.”<sup>3</sup> The boundary between the seemingly opposite elements had begun to blur, like the difference between the sadist and abused, and the desire for destruction and the desire to be hurt.

After the Second World War, in the 1960s, Vienna Actionism was born. Under the influence of a tumultuous political environment, artists such as Hermann Nitsch, Günter Brus, Otto Mühl, and Rudolf Schwarzkogler started to use violent or uncomfortable behavior as part of their performing arts. Günter Brus (1938-) is an Austrian painter, performance artist, graphic artist, experimental filmmaker, and writer. He is famous for



using his own body as a medium for artistic creation. In his video work *Selbstbemalung/Selbstverstümmelung*, (1965)<sup>4</sup>, he is covered with white paint, accompanied by choir music, and uses distorted and strained postures to interact with

Günter Brus, *Selbstbemalung/Selbstverstümmelung*, 1965

various uncomfortable materials and tools such as scissors and blades. I felt intense pain and discomfort when I

watched the video. I instinctively felt "something is wrong." From his eyes, I saw that the

---

<sup>3</sup> Karen Horney, “Our inner conflicts, a constructive theory of neurosis” p. 213.

<sup>4</sup> <https://www.youtube.com/watch?v=RLFnVKGI1vQ>



artist was not trying to hurt me, but trying to evoke a strong empathic feeling of discomfort in me. I think that materializing the self is a form of self-destruction. In Günter's works, he uses his body as a prop for his creation, and at the same time, he seems to be giving up his personality and identity. I felt a strong emotion of sacrifice. I began to think about the source of this huge pain, and I realized that the art of destruction is about rebellion and questioning the current living environment.

In 1966, Günter Brus participated in the Destruction in Art Symposium (DIAS) in London, which was a gathering led by artist Gustav Metzger (1926-2017). More than 50 artists and poets from all over the world gathered in London to discuss destruction as an important element of art through creation and performance. They believe that it is important for the artist to talk about destructions in society. "DIAS simply represented a special moment in which a small body of artists shared a discriminating attitude about the use of destructions in society. This attitude permitted them to explore a body of thought and aesthetic action of intellectual, social, political and aesthetic consequence."<sup>5</sup> I like the idea of destruction as a base for art creation, and I have tried to incorporate glass into the conversation about destruction in my work. I am interested in the attributes of incompatible materials that when put together, might result in each other's destruction. Combining incompatible materials and showing the damage they do to each other, to subjecting ordinary items to a series of destructive changes through experimental means; I call these works material experiments, and they are the presentation of destructive results and processes of hot glass.

The disintegration of the Soviet Union in the early 1990s inspired some artists in Moscow known as the Moscow Action Group, to express their political thoughts through extreme performing arts. Artist Elena Kovylyna is a member of this group. In her work

---

<sup>5</sup> Kristine Stiles, "Synopsis of The Destruction in Art Symposium(DIAS) and Its Theoretical Significance"

"Waltz"<sup>6</sup>, she constantly invites men to dance, pin-up brooches on herself, and take shots of vodka until she is drunk. I was deeply attracted by this work because I felt provoked. During the viewing process, I needed to constantly reflect on my reaction to her behavior. The dim lights and elongated shadows make me feel the oppression from the environment. I viewed the artist from the



Elena Kovylyina, *Waltz*, 2001

perspective of the crowd, her badge symbolizing the steel-like nature of her will. Stimulated by these visual elements, I felt not only angry but also powerless. Artists often choose self-exile to convey the oppressed anger to the outside world. While she constantly eroded her consciousness, she also questioned her audience. I couldn't stop my urge to empathize with her, nor could I stop my introspection. I experienced such moments in my upbringing when anger was not allowed, and I chose self-destruction as a means of completing my self-expression. In the work "Waltz", the artist destroyed her control over herself through drunkenness, and at the same time, she destroyed the control that the social environment tried to impose on her. I think that her work has a firm, decisive temperament. She did not choose to be a part of the silent crowd but chose to become a provocateur and questioner.

Her works have a great influence on me. My creation "Dear" is a one-and-a-half-minute video work that records my continuous rotation in a room filled with red glass bubbles until I fall. In "Dear", I make myself the subject of the work. I greet the camera in the beginning and fall to the ground at the end, which is a process of giving up on myself with glass. My work has inherited the self-exile temperament from the "Waltz".

In China, contemporary art has been introduced into the domestic market since the New Wave of the Eighth Five-Year Plan period. Sensitive artists have felt a strong impulse to impose judgments on society, and ruthlessness has become a common mental state of

---

<sup>6</sup> [https://www.youtube.com/watch?v=MTclYFU7h4w&feature=emb\\_logo](https://www.youtube.com/watch?v=MTclYFU7h4w&feature=emb_logo)

many artists. Da Zhang Da Tong (1955-2000) is one such artist is known as “the martyr of art”. Since 1993, he has generated his manuscripts to create a publication called “YouJi YiShu (Mail Art)”. He is indifferent to the actual execution of the works and instead, tries to communicate with people spiritually through his ideas. In the last issue of “Mail Art” in 1998, there was a photographic work entitled “I saw death”. In 2000, he hung himself at home and claimed that his death was to keep his promise. Da Zhang Datong satisfies Chinese society's prejudice against artists: extreme, unable to integrate into society, and suicidal. However, I was convinced by his firm and decisive position. He believed that art carries a lofty mission against humanity. Da Zhang Da Tong chose to question everything with a hostile attitude, even death. Many people believe that his last work is his death. In his will, he ordered his brother to place his body in the room where he had lived as if it were an art installation.



DaZhangDaTong,  
I saw death, 1998

Da Zhang Da Tong's self-destruction represented his spiritual rebellion as if it were a kind of heroic sacrifice, like “the martyr of art”. I agree that the biggest fear of humans is the fear of death, and how to face it is the ultimate struggle. Da Zhang Datong's artistic fight against substance, his questioning of and rebellion against everything, lead to self-destruction as the biggest statement. Looking at his work I ask myself, did he conquer the fear of death? Is that what I am chasing? Is that what art is about? I realize there seems to be a fatalistic connection between artists and self-destruction from my culture. Artists' pursuit of the spiritual world is often portrayed as higher than their pursuit of material culture. Living as an artist can be an anti-substance even, anti-daily life existence. In this way, I have come to believe that artists are those who fight with fate and I am drawn towards those who are participating in this fierce conflict. Perhaps part of my fascination with destruction also comes from the fascination with fierce conflict, and Da Zhang

Datong's choice of life as an artist makes me see the end of a certain road. His influence on my creation comes from his attitude, I feel that we share similar decisive parts in character. Through him, I constantly reflect on what kind of artist I want to be.

## Evolution

In the process of creative thinking and crafting, I have been trying to answer a question: where does my impulse for destruction come from? I understood my impulse as an instinct in the beginning. I have done material experiments such as combining hot glass with incompatible materials that result in various outcomes, exposed and highlighted moments of destruction. I realized that finding the source of my destructive impulses is like answering who I am and where I came from, I realized that I could not restrain myself from questioning the hurt I had gone through while growing up. In the rhetoric technique of ancient Chinese poetry, there is a commonly used method called "Yiqing" ( 移情 ), which means that the creator projects subjective feelings onto objective things to strengthen the overall emotion of the work. Chinese poets are good at describing scenery, they are keen to express their artistic predispositions by describing the objective world (landscapes and nature), in their eyes. In my creative process, I regard glass as an extension of my identity. Through research and material experiments, I transform the material properties of glass into aspects of personality. My destructive action is like language, I convey my emotions through the material, and the material resonates with me through the change of its condition.

# The Body of Work

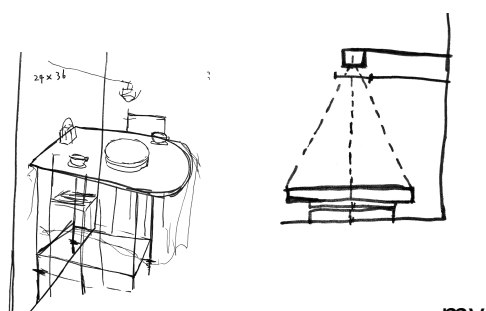
## Dear



Chenyue Yang "Dear" 2020

"Dear" is a 1-minute 37-second video work<sup>7</sup>. In it, I trapped myself and many red glass bubbles in a closed space. I kept turning around in the space and kicking the glass until I lost balance and fell to the ground. The repetitive movement of spinning caused me to gradually lose control of my body. The glass in response to this action is becoming more broken and more dangerous.

When I created this work I was influenced by Elena Kovylna's work "Waltz", in that I was thinking about the female body in performance artworks. In Waltz, as the artist became drunker and drunker, she became fragile. Her actions seemed to be a challenge to the conventions of society, a loud announcement of the abandonment of her identity. I think this is very brave and motivated me to think about using self-identity as part of my artwork. At the beginning of the video, I smiled and wave at the camera, because I wanted to confirm my relationship with the audience. I am the girl you watch. I chose to use a fisheye lens to look down at a panoramic view of a closed space. From this angle, my motion trajectory circled the center of the space. I'm doing no-outlet cyclical reciprocating, which continuously strengthens and destroys me with mechanical repetition. I chose red cellophane glass bubbles as elements with which movements interact. They are large and thin, and when I step on them, they become noisy and sharp, exhibiting a type of aggression. In



Chenyue Yang "Dear" 2020

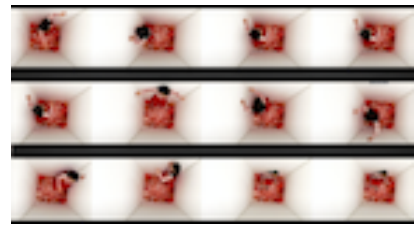
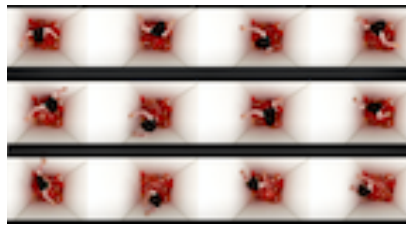
my

<sup>7</sup> <https://www.youtube.com/watch?v=qC0DGZNx818>

this work, glass is not important as an object, as I'm focusing on the destruction of the glass bubble and the way the glass bubbles become broken under my movement.

"Dear" is a description of my self-destructive impulse. I feel that negative emotions in my adolescent environment were often deliberately suppressed and ignored. When I was young, I was punished because I couldn't stop crying but it only made me cry louder. I feel trauma was converted into the impulse of destruction and my work speaks to that transformation. The material properties of glass convey the deterioration of my internal conflict. In my work, I tried to discuss the transformation of damage. I feel that the experiences in my past life, the harm I had to take continues to effect me in different ways over time. When I am angry because I can't stop crying, I feel my pain fall into a repeated vicious circle. The mental wounds that are not expressed are suppressed in the silence, thus forming a destructive force that makes me feel a loss of control. I have turned the injury I suffered into a weapon for wounding, which makes me confused and scared. In my work "dear", there are repeated actions that have a continuous impact on the glass. I tried to describe the conversion of negative emotions through my action.

I think this is a personal and emotional work, so I hope to put the audience in a relatively intimate and relaxed position to watch the video. Due to the COVID-19, I lost the opportunity to exhibit my works in the gallery. In the original exhibition plan, the video will be projected on a disc about 1 foot in diameter. The disc is placed on a home bar table, allowing the audience to sit face to face on the sides of the table and watch the video. I tried to create a leisurely afternoon tea-like atmosphere for my work through set up, and my video was presented in the middle of a two-person coffee table like a dessert. I think afternoon tea is a time for people to relax and express themselves through chatting. It is a scene that is both private and social. My work highlights the contrast in such an atmosphere and triggers more discussions about life and self.



Chenyue Yang "Dear" 2020

## Inside



Chenyue Yang "Inside" 2020

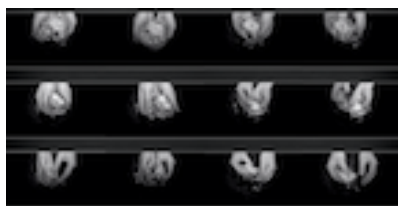
The work "inside" is a 23min video work<sup>8</sup>. The video shows the long process of me excavating and disassembling a glass sphere through slow and silent movements. The core of the glass is borosilicate glass, with a thick layer of soft glass wrapped around it and turned into a "cocoon." Due to the incompatibility of the two glasses, the inner glass creates a tremendous tension that cracks the entire piece from the

inside out. I feel a sense of resonance with the trait of glass that it is incompatible with itself. I have a great emotional connection with this glass object. Watching it break apart is very beautiful moment. Most of the time, glass artists hate the broken glass, and struggle to conquer this characteristic of the material, but I choose to touch it with love, cherishing all of its sharpness and brokenness, like I am trying to embrace myself. I gave glass my personality. It is made of transparent materials, and it has been tearing itself up since it was born. It is beautiful when I choose to touch it and disassemble it and its value is established in the process of destruction.

From Freud's theory of the death instinct, I think life is a process of struggling with contradiction. The dismantled glass is a metaphor for showing the beauty of this struggle. I affirmed all the cracks on the glass through action, and when I tear it apart, I also feel I am expressing myself. Gantt's creative statement; using the body as a "canvas" taught me the

<sup>8</sup> <https://www.youtube.com/watch?v=WyeVk9W09VE&feature=youtu.be>

possibility of using movements to convey emotions and make a statement. My movements in the video are gentle and accompanied with a breathing sound effect, creating a relaxed and focused atmosphere. To highlight the sense of ritual, I used symmetrical composition. The visual center that appears in the video is only the hand and the glass, with just a little color in order to highlight the broken glass.



Chenyue Yang “Inside” 2020

## 剁 (duò)



Chenyue Yang “剁 (duò)” 2020

“剁 (duò)” is a 23min video work.<sup>9</sup> This video work is a documentary focusing on the repeated movement of chopping and melting a pile of glass. The Chinese meaning of 剁 (duò) is to cut down with a knife. The pronunciation of this word sounds like the sound of a kitchen knife hitting a

chopping board; short and powerful. I'm very familiar with this mechanical repetitive action, my mother taught me how to chop dumpling fillings when I was a kid, and during this process, the meat gradually changed from a complete piece into a pile of mud. It changes states and becomes something useful. When I do this long and repetitive process, I always think of the hard-working spirit promoted in traditional Chinese culture. We worship the

<sup>9</sup> <https://www.youtube.com/watch?v=3wO27Nrt8qE&t=835s>



ability to endure suffering, and we praise misery. A person's character needs to be chopped, tortured and destroyed countless times to become stronger. I decided to add this behavior to the glass, so I chop the glass when it is soft, and melt it with fire when it becomes hard.

The character of glass is complicated. It has stable and gentle material properties under high temperature, it is forgiving but it also remembers all the changes it goes through. I enjoy the process of smoothing the chopping mark out of the glass in the flame, which is like healing. I keep repeating the two actions of cutting and melting that cancel each other out, and the glass can always find its balance in the constant changes, it also becomes more and more turbid in the action. The process of completing this work is like training. I endure exhaustion and look forward to the moment when a certain quantitative change will cause a qualitative change. However, it never happens, during the process I feel that glass is always glass, even if it is mixed in the dust. This work has no ending but excerpts from the process. I enjoy observing the continuous changes in the color and texture of the glass during the process, so I placed the glass in the center of the picture from a birds-eye perspective, my actions and tools continuously cover the glass and change it in the composition.



Chenyue Yang “剁 (duò)” 2020

## Exam



“Exam” is a performance held in a hot shop.<sup>10</sup> The work includes an 8-minute video, paper records, and glass objects. Audiences with hot glass blowing skills voluntarily sign up as "candidates" before the start of the performance.

Chenyue Yang “Exam” 2020

Candidates are required to make a glass bottle with strict size regulations within ten minutes. During the exam, artists (the invigilators) frequently used noise and preposterous rules to interfere with the candidates. For example, candidates must walk on the white line, and the remaining time of the exam was arbitrarily tampered with and emphasized. When the time is up, the glass bottles made by candidates were measured in size, and the work was deemed a failure and recorded on admission tickets. The paper documents include test admission tickets, a handwritten bilingual test mobilization letter, a list of test materials and glass objects made by candidates as test results. I built a ridiculous system that produces failures. I wanted to challenge the relationship between the audience and the artist in the environment I create.

During learning experiences in my childhood, I was often defined as a failure because of my poor grades. It brought me many traumatic experiences and made me think, is it right to define success or failure in a person? How am I supposed to react when the environment feels wrong? In the early stage of creation, I am not confident about this work because I felt that I was trying to recreate a traumatized environment and hurt the participants who were creating the work. I tried to build a system that's function is to declare failure based on the hot glass blowing process. I chose to use exaggeration and inferior quality to make the scene funny to eliminate the seriousness of "persecution", such

---

<sup>10</sup> <https://www.youtube.com/watch?v=R56WHzZ2JIs>

as the invigilator's inferior props and costumes and loudspeakers. I picked a bottle from the market shelf, measured and recorded the size. I converted the bottle into data and a simple graph to help candidates understand the numbers. Beer bottles are the product of the assembly line. They are manufactured accurately and efficiently, they have passed a series of tests and appeared on the shelves as a successful product. When I was growing up, I felt the pressure of being molded into a manufactured bottle. I questioned what is a success. I took the product off the assembly line as the assessment standard. Every candidate's handmade bottle was defined as a failure, for me this work is ridiculous, funny and annoying. The candidate's attitude towards the ultimate failure is found in the completion of this work, so I take a photo of each candidate after they finished and have the photo on the admission card as a paper document.



Chenyue Yang "Exam" 2020

## Have a Fight



Chenyue Yang  
"Have a fight" 2020

Have a Fight is an installation work. The materials include glass, boxing gloves, wooden boards, pigskin and paint. I glued the glass shards to the boxing gloves and wrote "USE ME" on the gloves with a white brush. On the pink wooden board, I wrote "HURT ME" with red paint. Below the words, there is a square bulge made of pigskin. The inspiration for this work came from

an experience during my middle school years. I came to the classroom one morning, and my classmate, a large boy, invited me to fight for no reason. I agreed and I was beaten by him quickly, but it was a very special and pleasant experience for me. His invitation gave me an outlet to vent under the pressure of study, and more importantly, at that moment we seemed to have reached a unique connection, we gave each other permission to hurt each other.

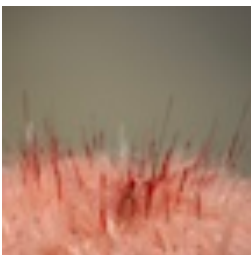
After getting in touch with Karen Horney's psychological theory, I couldn't help but recall this experience. The act of fighting was like the process of expressing my inner conflict at the time. I feel that through this behavior, my secret and suppressed desires are satisfied, including the desire to be hurt and the desire to inflict harm, the desire to materialize and conquer others, and the desire to be materialized and conquered. In my work, I try to use words to give objects similar complex and contradictory desires. I defer to the plot in the fairy tale "Alice in Wonderland". In the story, the little cake with "eat me" and the little bottle with "drink me" can change the size of the character. The object expresses its function through the first-person perspective, making the key props that drive the storyline full of personality. In my work, I use phrases like "use me" and "hurt me" to turn exhibits into an invitation to destruction. I took advantage of the sharp, hard material properties of glass and added them to my boxing gloves as a weapon. In this work, the glass on the glove becomes an extension of the body, a concentrated amplifier of the will to commit violence. On the wooden board that says "HURT ME", I chose to frame an area with pigskin as a "target". This arrangement was created in reference to Chinese contemporary performance artworks around 2000. At that time, some artists such as Sun Yuan, Peng Yu, and Zhu Yu unanimously chose pain as an element in their creation. They destructively used animal and even human specimens in an intuitive way to express cruel subjects. After I came to the United States, I notice that the raw meat on the shelves was processed into a form in which it was difficult to distinguish biological characteristics. I think that this way of

processing meat reflects people's attitude towards the desire to contain destruction, so I made the pigskin into this regular, efficient, and inanimate square shape.



Chenyue Yang "Have a fight" 2020

## Red Carpet



Chenyue Yang  
"Red carpet" 2020

The red carpet is an installation work. The materials used are glass, pillows and paint. The inspiration for my creation came from an experience of exploring an abandoned house with my friends when I was a teenager. My friend started a fire on the balcony and I jumped over the flames, landing on a red carpet. I always remember that dangerous and beautiful moment, I tried to recreate that moment

with installation works. I used my flame working technique to pull the thin glass rod into very thin and sharp glass filaments, and mixed this dangerous and sharp glass with the soft and comfortable fur texture.

I refer to the work "*Object*, 1936. Fur-covered cup, saucer, and spoon, cup" by artist Meret Oppenheim(1913-1985). I like this work because fur and tableware are



Meret Oppenheim  
"*Object*, 1936. Fur-covered cup, saucer, and spoon, cup" 1936

common materials in life. However, when the artist puts them together, I start to imagine an uncomfortable texture that I have never experienced before. In “Red Carpet”, I use transparent glass stringers that are almost invisible. I keep repeating this process until they evenly cover the entire surface, forming a new texture. I hide the sharp texture of the glass in the fleshy pink soft fur, and use a little red paint in the center of the pillow to suggest they are dangerous. I use glass to create a harmful texture to cover daily items, which share similar ideas to my material experiments. I used hot glass to cover the surface of the collected ceramic toys, tableware and other life-like objects, and tried to use the destructive traces of broken glass and burning as a layer of texture to present daily life with alienating filters. I have always been interested in surrealism, and I am obsessed with stories that have similar qualities, that make me question and reflect about reality. “Red Carpet” is one of the works that I made to present conflicts of story through daily materials.



Chenyue Yang “Red carpet” 2020

## CONCLUSION

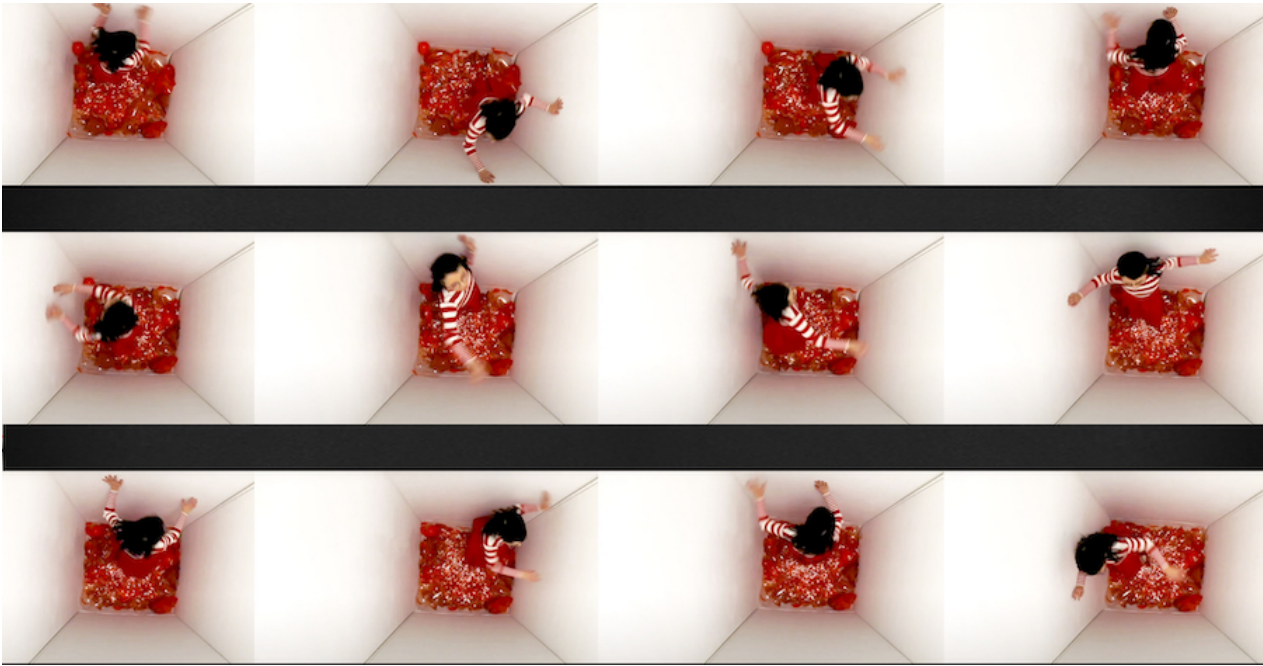
Two years ago I was a student who had never left China. When I first came to the glass department, I faced many difficulties, such as the need for rapid adaptation to a new language and culture. In the process of learning, I was constantly challenged as an independent artist, which made me have to place myself in a position to face the demands of all parties. I have gained a lot during this period of work in terms of thinking about and working with these ideas. I was able to establish a working method as an artist, and use research to structure information into the creation of my own knowledge system. I learned to allocate my time and energy more effectively to ensure work efficiency. As my knowledge system keeps updating, my self-censoring filter is always shifting. The old problem has not yet been solved, but a new problem has presented itself. In the beginning, I didn't adapt to this way of thinking. Recognizing that this is the normal state of creation, I am not keen on solving problems, but exploring the value behind the problems.

My thesis research has given me a unique perspective on materials. Compared with controlling the characteristics of the material in order to make objects, I tend to treat material characteristics as unique personality traits and have a dialogue with them. In the process of creating and learning with glass, I often question people's definitions of success and failure, and I have become more and more aware of the importance of the process. As a material with a unique character, glass fills the catalog while I exploration in this topic.

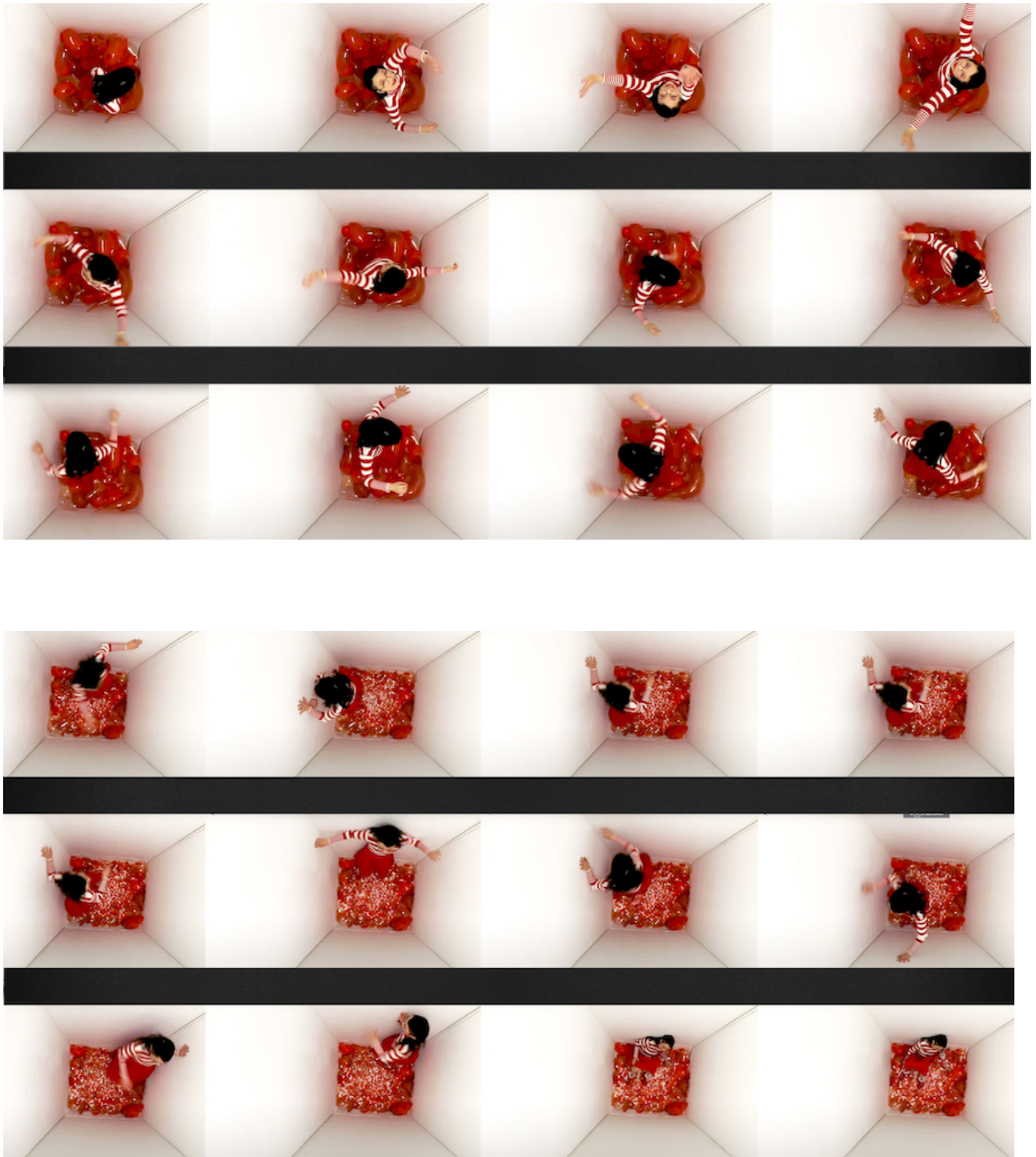
The impulse of destruction is the driving force behind my creation, driving me to constantly question and reflect on my life. In the future, I will continue to engage in dialogue with materials through creative process and self-reflection.



Illustration & Work Images





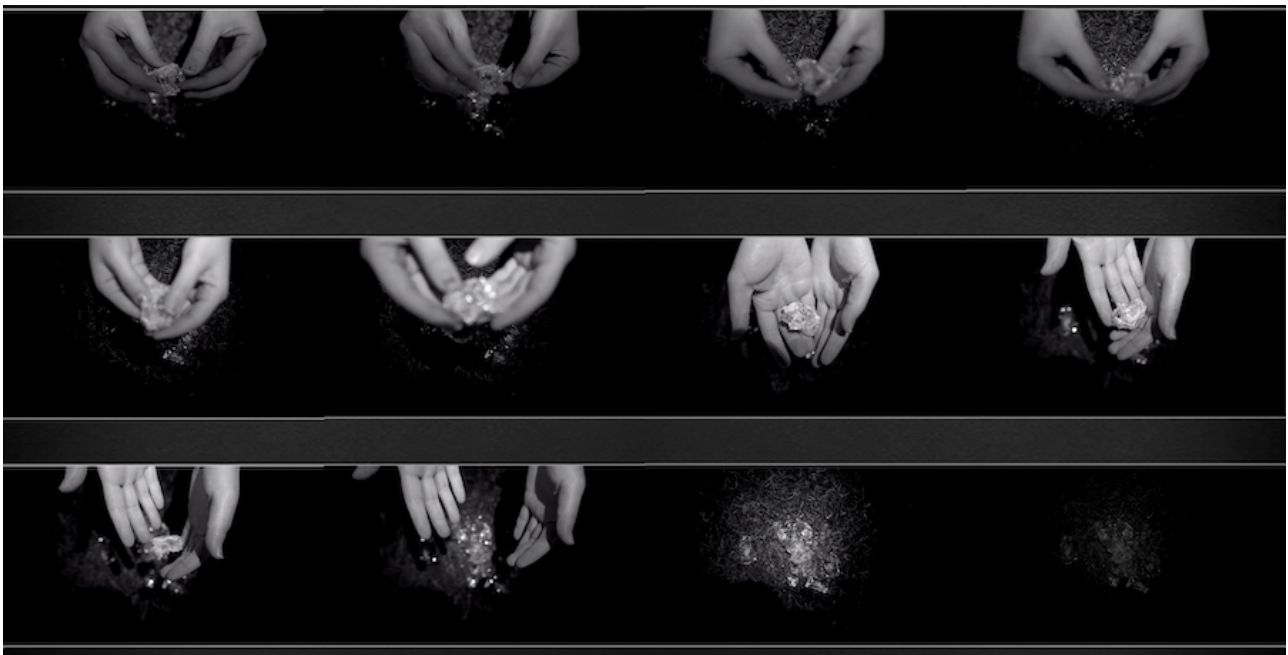


**Dear**  
Glass  
Performance Video  
2020

<https://www.youtube.com/watch?v=qC0DGZNx818>

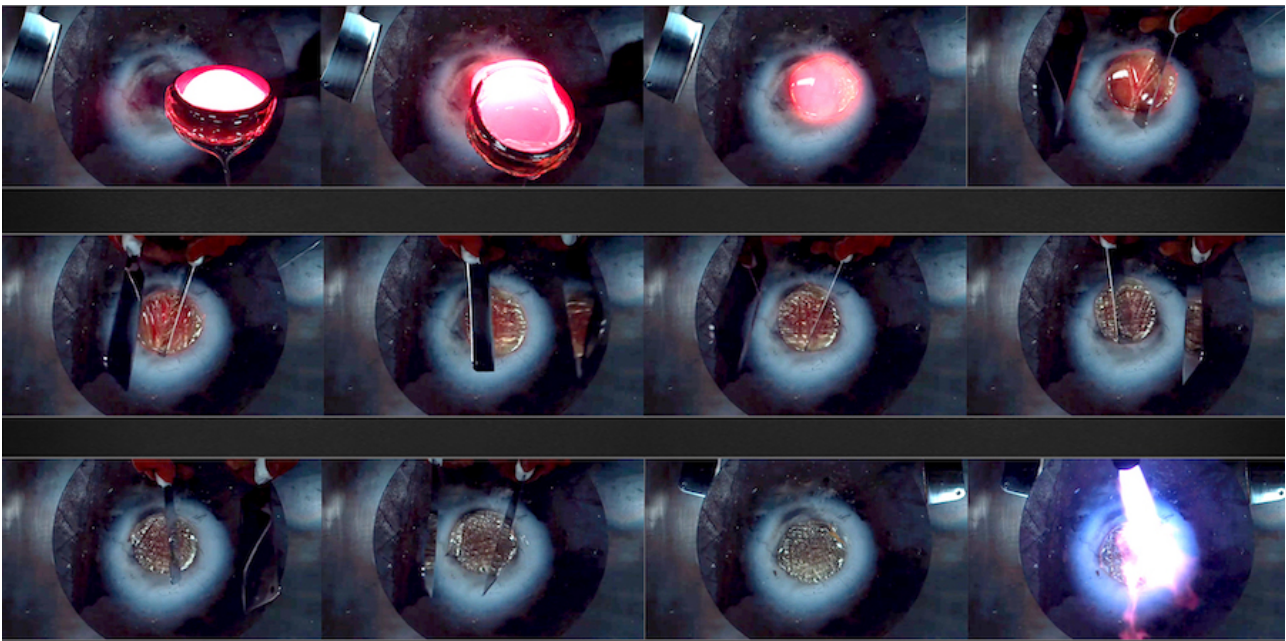




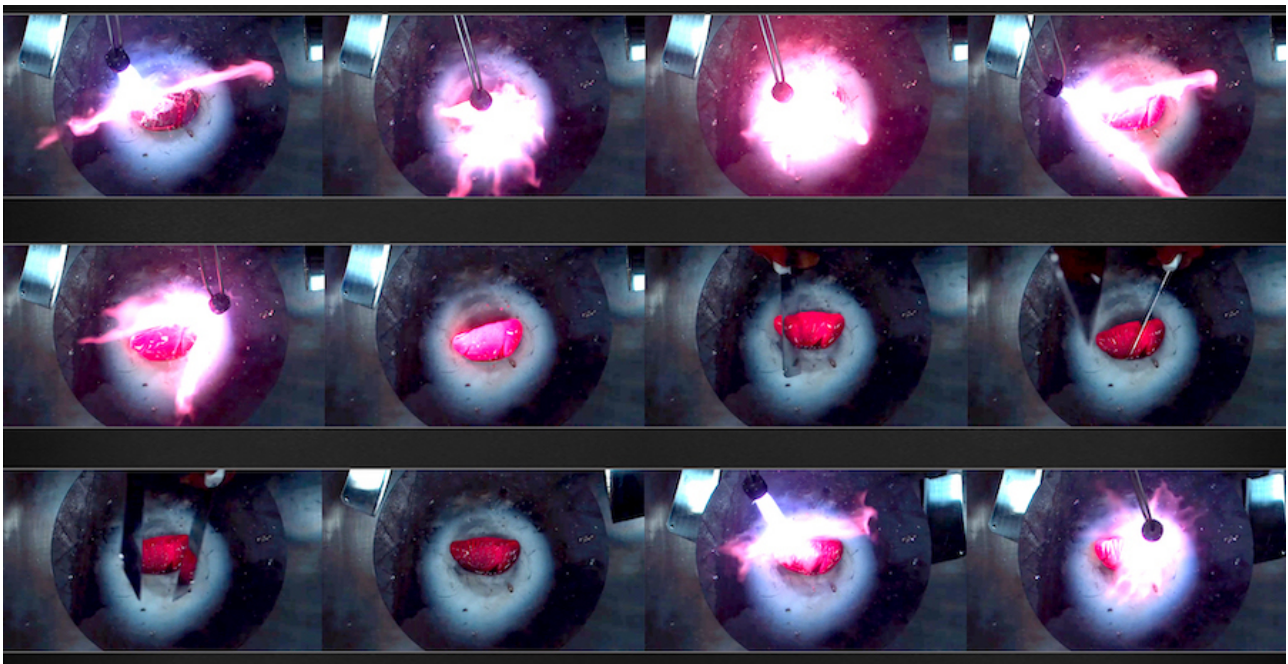
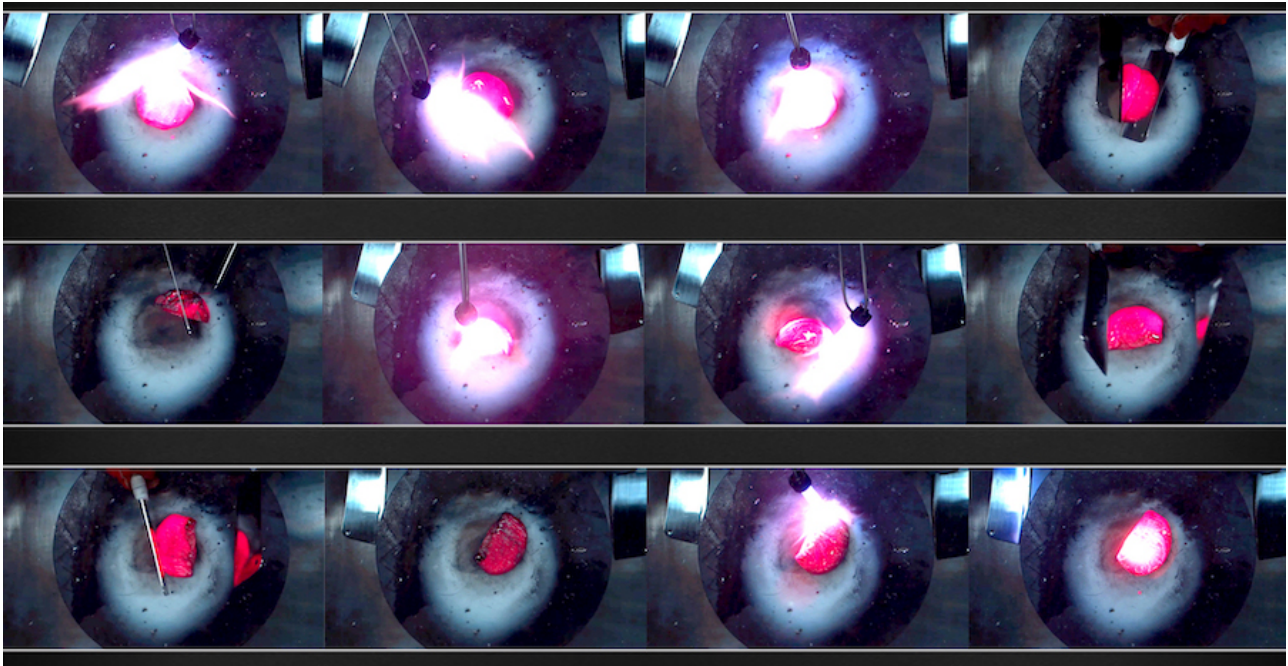


**Inside**  
Glass  
Performance Video  
2020

<https://www.youtube.com/watch?v=WyeVk9W09VE&feature=youtu.be>







剁 (duò)

Hot Glass, torch, knife

Performance Video

2020

<https://www.youtube.com/watch?v=3wO27Nrt8qE&t=835s>



Admission Card

Card number: 4  
 Name: Suzanne Peck

Candidates Size  
 Height: 71" Body diameter: 2.25"  
 Neck length: 2.5" Neck diameter: 1.5"

Standard Bottle Size  
 Height: 81.5" Body diameter: 2.3"  
 Neck length: 3" Neck diameter: 1.3"

Size difference  
 Height: 1.5" Body diameter: .25"  
 Neck length: .5" Neck diameter: .3"

Rating Evaluation: **FAIL**  
 Evaluation Result: **Disqualified**

Candidate Signature: [Signature] Date: 2.13.20

Exam Notes

- Candidates need to wait in the waiting area before their turn. Do not talk with others, do not move around at will.
- Candidates must enter the designated area after receiving the signal from the proctor, and begin their work after the countdown has begun.
- Candidates must work independently during the exam, no assistants are allowed. No communication is allowed.
- Candidates must stop their work immediately when their time is up.
- Knock out the work at the evaluation desk and wait for evaluation.
- Candidates must leave the test area immediately after the assessment.
- All instructions are subject to the proctor

Admission Card

Card number: 3  
 Name: RACHEL STRIMMER

Candidates Size  
 Height: 45" Body diameter: 3"  
 Neck length: 4" Neck diameter: 1.2"

Standard Bottle Size  
 Height: 55" Body diameter: 2.2"  
 Neck length: 3" Neck diameter: 1.2"

Size difference  
 Height: 1.5" Body diameter: .5"  
 Neck length: 1" Neck diameter: .1"

Rating Evaluation: **FAIL**  
 Evaluation Result: **Disqualified**

Candidate Signature: [Signature] Date: 02/13/2020

Exam Notes

- Candidates need to wait in the waiting area before their turn. Do not talk with others, do not move around at will.
- Candidates must enter the designated area after receiving the signal from the proctor, and begin their work after the countdown has begun.
- Candidates must work independently during the exam, no assistants are allowed. No communication is allowed.
- Candidates must stop their work immediately when their time is up.
- Knock out the work at the evaluation desk and wait for evaluation.
- Candidates must leave the test area immediately after the assessment.
- All instructions are subject to the proctor

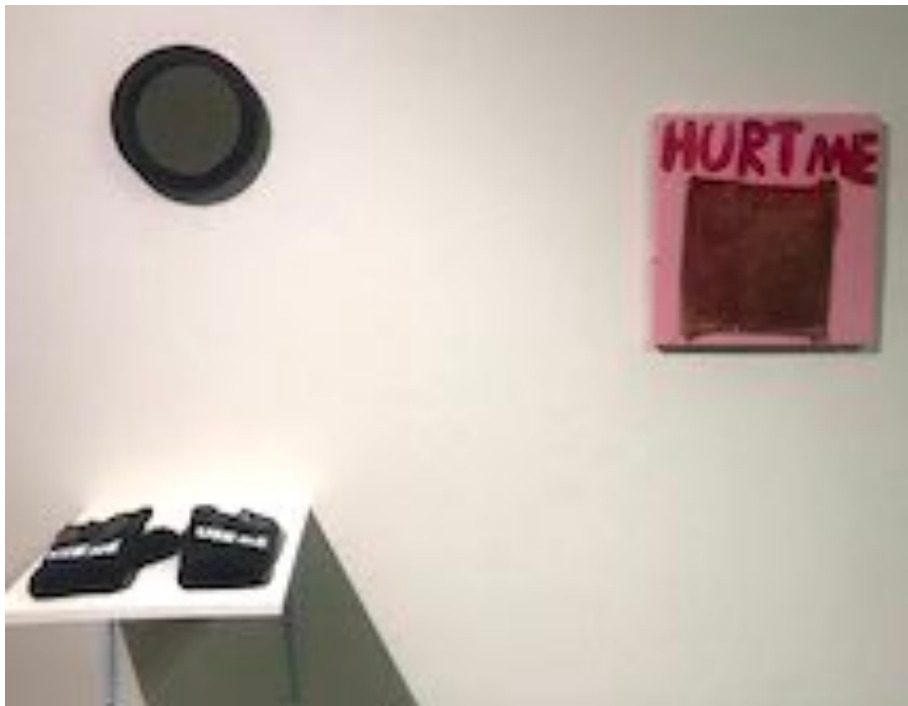




## Exam

Hot Glass, megaphone, alarm clock, paper, camera  
Performance Video in Hot Shop  
2020

<https://www.youtube.com/watch?v=R56WHzZ2JIs>





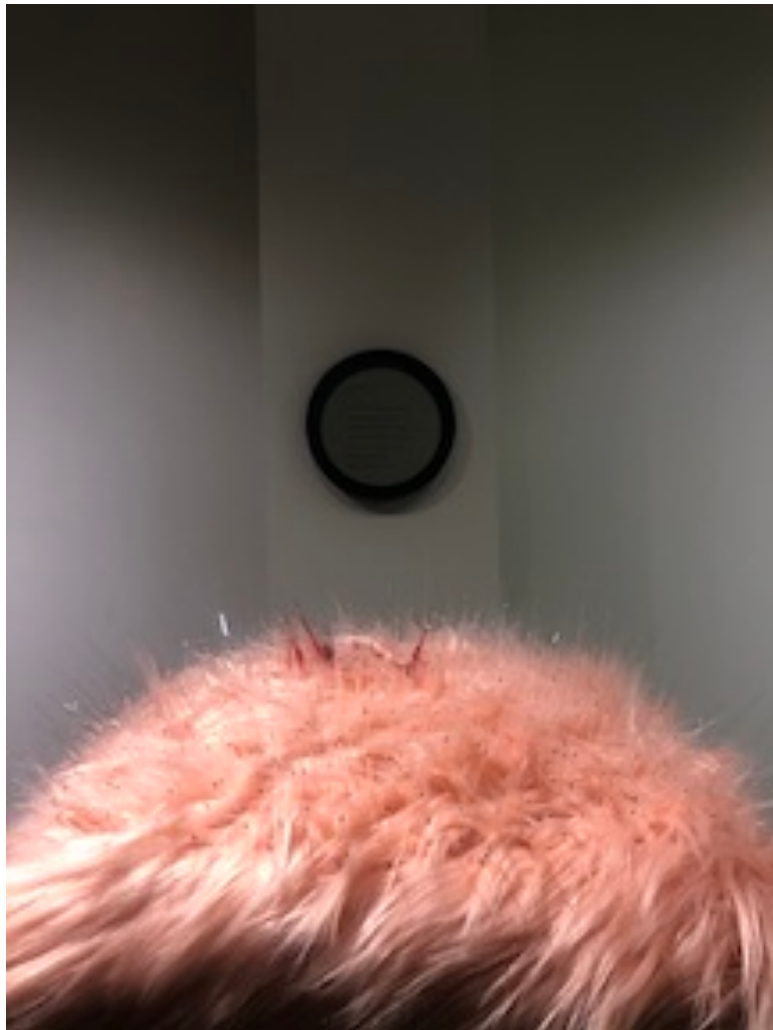


**Have a Fight**

Glass, pig skin, glove, paint, wood board

11'3"x11.3"x5.7"

2020





**Red Carpet**  
Glass, pillow, paint  
23'3"x23.3"x13.8"  
2020

## BIBLIOGRAPHY

- Badura-Triska, Eva, and Hubert Klocker. *Vienna Actionism Art and Upheaval in 1960s' Vienna*. Walther König, 2012.
- Cheng, Meiling. *Beijing Xingwei: Contemporary Chinese Time-Based Art*. Seagull Books, 2014.
- Freud, Sigmund, and James Strachey. *Beyond the Pleasure Principle: Group Psychology and Other Works ; (1920-1922)*. Vintage, 2001.
- Günter Brus[EB/OL].[https://en.wikipedia.org/wiki/G%C3%BCnter\\_Brus](https://en.wikipedia.org/wiki/G%C3%BCnter_Brus),2014-8.
- Horney, Karen. *Our Inner Conflicts: a Constructive Theory of Neurosis*. New York, NY, 2014.
- Höller, Herwig G. "Moscow Actionism: Origins and Applications." *Springerin*, 2003, [www.springerin.at/en/2003/2/moskauer-aktionismen-ursprunge-und-verwendungen/](http://www.springerin.at/en/2003/2/moskauer-aktionismen-ursprunge-und-verwendungen/).
- Jones, Taryn. "Elena Kovylyna." *Museum Studies Abroad*, 10 Dec. 2017, [museumstudiesabroad.org/elena-kovylyna/](http://museumstudiesabroad.org/elena-kovylyna/).
- Li, Xianting. "《对伤害的迷恋》的策展思路" *Art link Art*, 2004, [http://www.artlinkart.com/cn/article/overview/4cebrvpi/about\\_by2/L/425auxn](http://www.artlinkart.com/cn/article/overview/4cebrvpi/about_by2/L/425auxn)
- Lu, Xun, and B Mike. "In Memory of Liu Hezhen." *In Memory of Miss Liu Hezhen*, 2005, [www.marxists.org/archive/lu-xun/1926/04/01.htm](http://www.marxists.org/archive/lu-xun/1926/04/01.htm).
- News, artnet. "大同大张：反题." *Artnet 新闻*, 8 Apr. 2016, [www.artnetnews.cn/art-world/datongdazhangfanti-28217](http://www.artnetnews.cn/art-world/datongdazhangfanti-28217).
- PSA. "大同大张：我一生都在寻找敌人\_独家\_资讯\_凤凰艺术." *凤凰艺术*, 2015, [art.ifeng.com/2015/1229/2672381.shtml](http://art.ifeng.com/2015/1229/2672381.shtml).
- Raspopina, Sasha. "Beyond Pussy Riot: 7 Controversial Actionist-Artists You Should Know." *The Calvert Journal*, 2017, [www.calvertjournal.com/articles/show/9264/beyond-pussy-riot-controversial-actionism-artists](http://www.calvertjournal.com/articles/show/9264/beyond-pussy-riot-controversial-actionism-artists).
- Stiles Kristine. *Synopsis of the Destruction in Art Symposium and Its Theoretical Significance*[J]. *The ACT*, 1987, 1(2)
- Yu, Guangyuan. "拟人与移情--古典文学修辞手法浅谈." *拟人与移情--古典文学修辞手法浅谈--《古典文学知识》1999年03期*, 1999, [www.cnki.com.cn/Article/CJFDTotal-GDWX199903019.htm](http://www.cnki.com.cn/Article/CJFDTotal-GDWX199903019.htm).